The Stamps of Great Britain

The 1d. Large Crown Perf. 14
Blued and White Papers

By Capt. F. C. HOLLAND

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1. Introduction.

Many collectors must have read through page 6 of Stanley Gibbons' Part I Catalogue and then turned elsewhere for a group of stamps in which to specialise. Yet on that page is mentioned a stamp that is ideal for the collector whose expenditure has to be limited—the 1d. Large Crown 14. The catalogue gives no clear indication of the marvellous range of wonderful shades in which it can be found. Some of these shades are common, some scarce and some rare, and there is always a chance for the collector with a good eye for colour to benefit handsomely from a careful look at dealers' stock books. The stamp was printed on blued paper, on yellowed paper, and on white paper. The blued paper prints have Alphabet II or III check letters; the yellowish paper prints have Alphabet III, and the white paper prints can be found with Alphabets II, III and IV. Most of the varieties that occur on the 1d. Black and 1d. Red Imperf. exist also on the 1d. L.C. 14—re-entries, double letters, extended frame lines, "ivory heads," constant marks, etc. If fine, well-chosen copies only are taken the collector can have a large number of pages in his or her album which are a joy for any true philatelist to see.

In studying material suitable for this series of articles, I have received great help from Mr. G. Owen Wheeler, who most kindly regrouped his stamps, so that the wide range of shades could be more easily seen and comparisons made more quickly. This task necessitated many hours of careful work, for which I am most grateful to him. Many collectors have seemed to us to possess very vague ideas of the "Transitional Shades" of the 1d. L.C. 14 stamps, probably because there is, as far as we know, no clear detailed account of these shades and their origin. As it is impossible to make a specialised collection of the 1d. L.C. 14 without understanding the true history of the Transitional Period, it has seemed to both of us wise to show first something of the aims and achievements of the printers during the last months of 1856 and the first half of 1857. The reasons for the new shades of 1857, the yellowed paper prints, the white paper prints, and the new standard shade of July 1857 will then be apparent, and it will be clear that these changes were not unconnected events, but chapters linked together in the history of the production of our 1d. postage stamps. During the currency of the shades of the
1d. L.C. 14 of 1856 on blued paper with Alphabet III check letters, the Postal Authorities were confronted with two problems. The first, and the more urgent of these, was the elimination of the blueing which for so long had discoloured emissions. The second need was that of arriving at an approved and standard colour for the 1d. "red".

In the Autumn of 1856, some 1d. red-browns were produced on white paper—whether fortuitously or not we shall probably never know, for subsequent printings are commonly met which show blueing. But experiments definitely followed, probably at the close of 1856, and these were of major importance. We find specimens, especially of the "brown-rose" stamp, showing small blotches of yellow in the blue field on the backs of the stamps. These blotches steadily increased in size at the expense of blueing until they drove it out entirely on the field of the actual stamp—blue tingeing showing only on the margin of paper immediately framing each stamp. Finally "yellowing" entirely took the place of blueing in some cases. This yellow discolouration may be found permeating the whole stamp, e.g., one "brown-rose" sent by inland mail reached Haverfordwest on November 5th, 1856. The yellow influence is apparent on the face of it, while the back is heavily yellowed all over, save for an indistinct "blue head."

Yellowing was a discolouration and called for eradication. It was short-lived, for a cure was soon found for it, though a few "throw-backs" exist. Some shades, such as the "plums" and trial colourings, were never issued on yellowed paper. The first orange shades may show a blotch or streak of yellow on the back, but were seldom, if ever, uttered in full yellowing.

Concurrently with the galaxy of new hues found between February and May 1857, the authorities were experimenting on new lines with a pale rose stamp of an anaemic depth which appeared in March. A few of these were issued on blued paper and we find an occasional specimen lightly tinged with yellowing.

One relatively strong rose pink stamp shows both blue and yellow influence. In late April 1857 there appeared some rose stamps with yellowing visible, especially on the margins between the stamps. They were probably "throw-backs" and are not very scarce. The pale rose came to show considerable brown influence, but steadily deepened towards the standard rose-red eventually favoured.

One remarkable feature of the end of the Transitional Period was the appearance of many brilliant examples of new colours on blued or on white paper. Edinburgh and Glasgow had many of these and at the same time when "double" and "duplex" postmarks in blue or green accentuate this brilliancy. These may have been at the bottom of a magazine store for ages and under superimposed relays of fresh consignments of stamps printed much later. They came into use until the autumn of 1857 by which time the pale rose had deepened towards the approved rose-red.
I hope this explanation will enable less advanced collectors to understand the transition of the 1d. L.C. 14 from its early shades on blued paper to its standard rose-red colour on white paper. In Section II of this article I aim at illustrating the explanation above in regard to the orange-brown shades.

2. The Orange-Brown Shades of the 1d. L.C. Perf. 14, Alphabet III.

The orange-brown shades of the 1d. Large Crown Perf. 14, Alphabet III, are a group of lovely stamps that merit more attention than they have been given by G.B. Specialists. Part I of Stanley-Gibbons’ Catalogue mentions the orange-brown shade as G.B. No. 33 and gives the date of March 1857. Although some specimens bear March 1857 dates, the printers’ colour experiments had reached this shade some time previous to this. These were certainly in use in February and it is possible even earlier still.

The shades I have seen with February dates vary and to illustrate the diffusion of the stamps among the offices of the British Isles, details are given in brackets of a typical example of each variety. Some of these early stamps are in a rather pale orange-brown shade with intense blueing of the paper (Bristol, 20th February; London, 21st February). At the same time full and even deep orange-brown varieties were also in use (Liverpool, 16th February; Nottingham, 23rd February; Bristol, 26th February). In these stamps, and in the stamps mentioned later, allowance must be made for the varying degree of blueing of the paper when an attempt is made to compare the shades of the stamps, as this is apt to influence the impression one gets of the colour of the stamps.

The orange-brown shades of the 1d. L.C. 14 on blue paper can be found on covers and pieces dated into the second half of 1857, and from March onwards there are other shades besides those so far known for February. There is a very deep rich orange-brown on well blued paper (Bradford, Yorks, 11th March) and somewhat similar stamps in which a red element is present (London, 10th March). This red element is sometimes very small and sometimes rather more prominent. Examples of the latter can be found on very blue paper.

The orange-brown stamps exist also with the brown element more prominent (Kilkenny 22nd March). There is, in addition, a soft, rather pale, orange-brown without the pronounced brown element (Bristol, 5th April).

On some stamps the blueing of the paper is not so prominent. Among these can be distinguished:

(1) A bright orange-brown (Cork, 4th April).
(2) A very bright orange-brown, sometimes with a distinct brown element.
(3) A very rich orange-brown.
(4) A deep, rich orange-brown with very slight blueing.
(5) A dark orange-brown.
Outstanding among the varieties to be found is a shade tending towards orange-red on paper which is very blueed on the face, while on the back are large patches of yellow and almost a blue head. This is an obvious link between the orange-brown shades on blue paper and those on slightly yellowish or white paper. The printers' colour experiments did enable them to get rid of the blueing of the paper, and in shades not dealt with in this article one can discover (a) stamps with patches of yellow on the blue backs (b) stamps on which the blue and the yellow are fighting an even battle, (c) stamps on which the yellow has driven the blue out except from the edges of the stamps.

The orange-brown stamps exist on slightly yellowed paper (Liverpool, 18th March). On white paper the colours vary from pale to deep orange-brown, and there is a variety with a pronounced brown element. More lovely is a bright orange-brown, differing in intensity. The collector will find it no easy task to add to his or her collection a range of the orange-brown shades on blue paper, if fine specimens only are sought. It will also soon be discovered that the orange-brown shades on white paper (unmentioned in the catalogue) are far scarcer still.

When one has seen the range of orange-brown stamps, including some enhanced by coloured post marks of the period, it makes one wonder why the printers and the post-office authorities were not satisfied. Surely some of the drab stamps in anaemic rose from worn plates that many collectors still think of at once when the "Transition Period" is mentioned were a horrid contrast to the lovely orange-brown stamps. Even pink, pale red and rose stamps of the second quarter of 1857 and the rose-red shades of July 1857 onwards, that became the standard for the white paper printings, fall far below the orange-browns in beauty of colour. Perhaps even at that time economy was exercised in regard to the cost of the dyes, and the beautiful orange-browns had to give way to the cheaper rose-reds.

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R. C. Alcock is now busy preparing a further tour to Scotland and the North and will be interested to hear of any important general and specialised collections of British stamps. Single rarities, large accumulations, British Colonial and Foreign collections of interest.

Write to R. C. Alcock, and mark your letter for his personal attention giving full particulars and prices required.

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The Stamps of Great Britain

The 1d. Large Crown Perf. 14

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By Capt. F. C. HOLLAND


The story of the orange brown shades does not begin with the 1d. L.C. 14 Alphabet III stamps as described in Section II for the orange-brown shade is known to exist in the printings from Die II Plates 1 to 21 which had Alphabet II check letters. These stamps with Alphabet II are in a pale orange-brown and are rarer than the orange-brown stamps of 1857 on blued paper with Alphabet III.

Another shade that occurs also later from the Alphabet III plates but which is very rare with Alphabet II letterings is brown-rose.

Collectors should be watchful for rose-red shades on Alphabet II L.C. 14 stamps, for these are scarce. There are at least four quite distinct variations which may be described as:—(a) pale rose-red, (b) medium rose-red, (c) strong rose-red, and (d) deep, warm rose-red.

Very rare indeed in a pale brown with no visible red element (Cardiff, January 9th, 1856). It is possible also to find pale brown stamps well suffused with a greenish tinge (Oswestry, February 16th, 1856 and Bath, March 25th, 1856). Three graduations can be made in the deep, almost chocolate, brown shades.

On the other hand, there is a red shade with very little brown indeed. This occurs on normally blued paper and is scarce. Equally scarce are two other shades:—pale red and rich deep lake-red.

The common red-brown stamps vary from pale to deep on normally blued paper and a similar range can be made of them showing varying intensity of the blueing of the paper. The red-brown group includes other shades besides the variations in the common hue, and collectors should look out for:—(a) a pale red-brown with a creamy tinge, (b) an uncommon dark grey-brown on heavily blued paper, (c) a lovely fiery red-brown which is very scarce, (d) a pale red-brown with leanings toward "old rose, (e) a vivid red-brown on deeply blued paper. There are slight variations in the last-named and the deepest shades of it may at first sight seem to approach "plum". As mentioned in a later Section, I have seen the true "plum" shade used for an Alphabet III stamp as early as April 1856, but I have not dis-
covered it among the Alphabet II stamps, although there are certainly, as stated above, shades which approach it.

Printings from the Alphabet II plates did not occur in the Transitional Period, and the stamps with that Alphabet do not consequently show the same range of shades that can be found on Alphabet III stamps. This section, however, shows, that the stamps with the former Alphabet are by no means uniform in shade, as some collectors seem to imagine. Well-chosen fine copies of the shades mentioned in this section can form a very pleasing addition to many specialised G.B. collections, and he or she who tries to find them all will need plenty of time and plenty of luck.

Several readers have written lately concerning the relative scarcity of the 1d. L.C. 14 with Alphabet, II and III. I have always found fine copies of the former considerably scarcer—probably in the ratio of 5 or 6 to 1.

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The Stamps of Great Britain

The 1d. Large Crown Perf. 14 Blued and White Papers

By Capt. F. C. HOLLAND

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IV. The Shades of the 1d. Large Crown Perf. 14 Alphabet III on Blued paper.

With Plate 22 of Die II the series of check letters now known as Alphabet III came into use. The stamps with Alphabet III always showed until towards the end of 1856 the same range of blueing of the paper as the early 1d. Large Crown Perf. 14 stamp with Alphabet II letters, but there was greater variation in the shades of the stamps.

The red-brown shades range from pale to deep with modulations difficult to describe, and it is interesting for the collector to gather together a page of stamps showing distinct variations. Different impressions, it will be found, are given by the degree of blueing of the paper, and those who wish to do so can find many minor variations. Extreme shades are a very pale red-brown on heavily blued paper from a rather worn plate and an intensely deep red-brown on normally blued paper. There is also an unusual dull red-brown (Shrewsbury 8.6.1857) and an uncommon “chocolate” shade of red-brown (Leamington 30.3.1857).

There are brown shades with a scarcely perceptible red element. Of these the normal range is pale, medium and deep with a number of sub-varieties. It must be borne in mind in regard to these stamps that, although the red element is barely visible in ordinary daylight, it becomes slightly more prominent if the stamps are examined in strong sunlight or in good artificial light. In addition to the normal shades, the following should also be sought:

(1) A mellow soft brown.
(2) A soft chocolate-brown with slightly “Ivory Head.”
(3) A rich fiery brown.
(4) A fiery deep brown with the paper well blued and an “Ivory Head.”
(5) A very dark chocolate-brown. Of this there is also a scarce intensely dark variety.
(6) A sepia brown varying in strength.
Very rare shades in this group of brown shades are:
(7) A dark rich brown in which the Queen’s head and the margins of the stamps are suffused with brown.
A true black brown (London District Chief Office 9.3.1857). There are also lovely yellow brown stamps of which more will be said in Articles V and VI of this series, since they are connected with the developments that occurred in 1857. The shade variations are:

1) A bright yellow brown (London District Chief Office 7.4.1857). There are also stamps with a rather larger brown element in relation to the yellow and others, very akin, which are a little warmer in shade with a faint suggestion of red (Edinburgh 30.3.1857) and (London District Chief Office 7.4.1857).

2) A deep yellowish brown showing slight variations.

A good colour sense of reds is a pre-requisite in the study of all our line-engraved penny stamps with red in their composition. Red is unfortunately, however, a stumbling block to many people, and it must also always be remembered that red shades seen in strong sunlight or good artificial light appear in a livelier hue than they do in ordinary daylight.

As a connecting link between the brown group already described and the red group that follows is a pale brownish red which is rather scarce. The red shades include:

1) A very pale red on heavily blued paper from a worn plate (Birmingham 25.2.1857).

2) A medium red with the head and margins blued.

3) A very mellow red.

4) A deep red.

5) A deep red richer in hue than (4).

The red stamps can also be found with a "clarety" element. These are intensely scarce. The two shades can be described as:

6) A strong "clarety" red (Plate 34—Sodbury).

7) A paler "clarety" red (Bagenalstown "1844" type of cancellation and also Clonmel 27.9.1856).

The brown-rose shades of the 1d. Large Crown Perf. 14 on blued paper with Alphabet III letters form another extensive group. The normal variations extend from very pale to very deep. Collectors should look also for:

1) An unusually bright brown-rose on normally blued paper.

2) A very brilliant brown-rose on heavily blued paper. This exists with an "Ivory Head" in a shade with a trifle of red in it.

3) A very bright deep brown rose (Leamington 7.5.1856).

4) An almost "salmony" shade of brown rose on very blued paper with an "Ivory Head.

5) An exceptionally deep brown rose with the merest suggestion of brown (Bath 30.9.1856).

6) A shade of medium depth with a small brown element (London District Chief Office 9.8.1857) and (Boston 1.4.1857).
Space in the collection should certainly be allotted to the "old rose" shades, the chief varieties of which are:

(1) A bright "old rose" with strong blueing on the Queen's face and in the margins.

(2) A misty "old rose" with blueing on the Queen's face. In this shade there are variations in depth.

Besides the brown rose and "old rose" groups, a number of other rose shades were used, the main ones being:

(1) A dull pale rose from a rather worn plate.

(2) A pale lake rose.

(3) A medium rose (Manchester 6.3.1857 from Plate 45; Cirencester from Plate 25). There are minor variations including some on well blued paper and some with a tinge of red (Liverpool March 1856).

(4) A deep to very deep rose with variations in the amount of blueing. There are also examples in a misty and in an exceptionally rich shade.

(5) A vivid deep red rose.

There is, in addition, a most unusual "clarety" rose with rose tinted head and margins. It is a rare shade.

Warm fawn seems to be the best description of another group of Alphabet III stamps on blued paper. Variations can be found, including a distinctive bright rosy fawn.

Stanley Gibbons Catalogue Part 1 gives the date of March 1857 for the plum shade of the 1d. Large Crown Perf. 14, and it is true that a considerable number of the specimens on piece or entire bear dates of that month. The plum shade was, however, in use in February 1857, for Mr. G. O. Wheeler has examples of 11th February 1857 (London Chief Office Inland Section) and 24th February 1857 (Winchester). The plum stamps of February and March 1857 did not belong to the first printing or printings of the 1d. Large Crown Perf. 14 in that shade, for there must have been at least a small one about a year earlier. Mr. Wheeler has shown me an undoubted example used at Liverpool on 13th March, 1856, and I have records of other examples dated March and April 1856. The plum stamps are easily confused with those in certain very deep red-brown shades on deeply blued paper by collectors who have not seen many specimens of the real plum stamps. The space for the plum shade in many albums is filled by one of these deep red-brown stamps, and I have frequently been offered examples as the true plum shade. As a general rule, all these so-called plum shades have too large a red element when compared with the true S.G. 31.

The 1857 plum stamp exist in three main varieties:

(1) A very intense plum shade.

(2) A medium plum shade which may be described also as not quite so plum as (1).

(3) A low-toned plum shade that gives a somewhat greyish impression.
Contemporary with the plum shades of early 1857 were the 1d. Large Crown Perf. 14 stamps in brown orange and orange brown, already described in an earlier article of this series. The great difference in colour between these and the plum stamps is explained by the fact that this period was one of many experiments by the printers. Linked with the brown-orange and orange-brown stamps are also the beautiful orange-red and so-called "red-orange" shades, but it seems best to describe these in later articles of this series. Even without them the 1d. Large Crown Perf. 14 stamps with Alphabet III letters on blued paper provide a truly wonderful range of lovely shades, worthy of far more attention than they have been given by the majority of G.B. collectors.

Postal Inexactitudes

By C. W. MEREDITH

As you can well believe, this title covers a very big range of "Posterss" and changes of spelling in postal markings extending over 100 years. Broadly speaking such errors and variations can be accounted for in 3 ways:

1. Use and Wont when the name or spelling is changed with the passing of time.
2. Wrongly shaped letters or misspelling, often due to lack of knowledge.
3. Sheer carelessness on the part of the clerk in changing, or not changing the operating stamp.

Whatever the reasons, the results are all interesting to the postal history student, and in some cases have unusual effects. In an endeavour to record these in groups, it is not always possible to keep them in their chronological order. No claim is made toward completeness and the items mentioned herewith are those which have come under my personal notice. I hope that you will be induced to look for similar examples and so start your own collection of "Inexactitudes."

I am making a start with some of the Pre-Stamp Markings.

1. Town and Bishop Marks.

(a) Reversing the letter N, so that it appears /\, seems to have been a favourite slip in the olden days. We see this reversed N in the lower segment of a London Bishop Mark dated 29 NO, from Kendal in 1758. Incidentally the Bishop Mark invariably uses I for J and V for U, but these represent the style of writing peculiar to those times. The reversed N is repeated on a cover from TAIL/\ in 1800. BALL\ALLOCH with reversed N can be included here and I am sure this will not exhaust the list of such errors.
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The Large Crown Perf. 14

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V. The Transitional Shades of the 1d. Large Crown Perf. 14

Alphabet III.

In the first article of this series an explanation was given of
the causes which led to the appearance of what are known as the
Transitional Shades. No. 37 in the Great Britain list of Stanley
Gibbons Catalogue Part I is the red-brown shade on white paper.
It is given there the date of October 1856, but it must, on that
paper, have come into use at least a month earlier, for the late
Mr. G. O. Wheeler had a specimen cancelled at Cork on 9th
September, 1856. By 2nd October 1856 dry impressions of the
rose-red shades were also in use at Belfast on white paper, and
Mr. Wheeler had a piece with four stamps from Plate 40 on white
paper with the Perth cancellation of 5th October, 1856. It is
even more surprising to find a copy of the brown-rose used at
Haverfordwest on 11th November, 1856 with heavy yellowing all
over the back, save for a blue head. All these stamps may have
been more or less flukes, but it is perhaps preferable to attribute
these innovations to early experiments which were eventually
to pave the way towards the elimination of blue discoloration.

The general sequence of progress towards this desirable end
seems to have been:

1. Slight blotches of yellow in the blueing on the back of the
stamps. This steadily increased in volume.

2. The ousting of blueing at the back of the stamp, except
possibly for a suggestion of a blue head. The blueing,
however, at times still tinged the margins between stamps.

3. Then the whole back of the stamp was tinged yellowish
to full yellow. In extreme cases the yellowing permeated
more or less deeply the whole stamp and the margins.

Some colours were evidently more sensitive and susceptible
to yellowing or blueing than others, just as the earlier 1d. Black was
so generally immune from blue discoloration, whereas the 1d.
Red Imperf. which followed was so prone to that taint.

It was yellow in the ink that played such a fine part from the
philatelic point of view in yielding the so-called orange-brown
shades. These, as stated earlier, are, as a general rule, heavily
bled. It must be mentioned, parenthetically, however, that in
March 1857 there was a very small appearance of stamps in a soft
golden brown, closely akin to the orange-browns but on white
paper. Yellow is the ink also that yielded us also the fine and
scarce red-orange Transitional shades and the deeper, often
styled "orange-red," as the volume of red in the ink increased. It was responsible, too, for the shades of yellow-brown that came into use in the spring of 1857.

Before the Transitional shades are described, it may be well to give more details concerning the very early shades on white paper. It must not be supposed that only the common shade of red-brown can be found on white paper among the stamps used in late 1856 and early 1857. The white paper variety exists also in:

(1) Bright red-brown.

(2) Deep brown-red with the red dominating the brown element (Hatfield).

(3) Pale brown (Darlington).

(4) Grey-brown (Hull).

(5) Yellowish brown.

(6) Darkish brown with a suggestion of rose (Cheltenham 11.4.1857).

(7) Dark brown approaching "chocolate" (Liverpool).

(8) Deep brown with little visible red element (Wolverhampton 1.11.1856).

(9) Dull rose-brown (Kingston-on-Thames).

(10) Warm rose-brown (London District Chief Office and Liverpool).

(11) Medium rose (Liverpool 22.1.1857).

(12) Deeper rose (Liverpool 3.3.1857).

(13) Warm Fawn (Bedford and Wolverhampton).

In the above list some indication has been given, in brackets, of the distribution and dates of use of these white paper stamps. The type should bear in mind that, although the least trace of blueing prevents a stamp from being classified as a variety of S.G. 37, yet there have been cases in which the genuine S.G. 37 has been attributed to the common blued paper varieties. This has been due to the shadow of a postmark showing through on the back of a stamp and giving it the appearance of a taint of blueing, while in reality it has been on white or greyish white paper.

An idea of the sequence of progress towards the elimination of the blueing of the paper can be gained from the varieties of the orange-red shades given below:

(1) Orange-red on normally blued paper (Edinburgh 22.1.1857).

It must be mentioned that the orange-red shade on blued paper is found among the late 1857 shades described in a later article of this series, a typical example being one on heavily blued paper used at Greenock in June 1857.
(2) Orange-red on blued paper with slight yellowing in the margins (Bradford, Yorks., 11.3.1857), or a slightly greenish effect on the back, due to the admixture of the blueing and yellowing.

(3) Very deep orange-red with streaks of blue and yellow on the back (Poole 7.3.1867).

(4) Orange-red, suffused with yellow, with practically equal areas of blue and yellow on the back (1.3.1857).

(5) Relatively brilliant orange-red with orange tinting to the white paper (Nottingham, London, Litchfield and Hemel Hempstead from Plates 33, 35, 43 and 47).

(6) Orange-red on white paper (from Plates 34 and 48).

(The above list should be compared with that given in an earlier article of this series in regard to the varieties to be found of the orange-brown shade).

As already explained, when the amount of red in the ink was altered "red-orange" shades were produced, of which, ignoring minor difference, there are three main varieties:—

(1) What may be called the normal variety (Glasgow 4.4.1857; Sunderland 23 and 30.5.1857; Norwich 6.6.1857).

(2) A deeper shade, more inclined to rose than red, and nearer to the orange-red shades (Liverpool 20.3.1857 and 2.4.1857).

(3) A "red-orange", with a large red element. The back shows much yellowing, but there is part of a blue head, and some blueing also towards the margins.

Before leaving the orange shades, it is necessary to mention one other shade, viz.: orange-fawn. This is a very scarce shade and occurs on yellowish paper with a faintly blue head on the back. There is also an extremely rare little group whose relation to the orange shades is difficult to determine. These stamps do not occur on blued paper and are not known tinged with blue or with streaks or patches of blue on the back. They are generally yellowed, but occur also on white paper. The shades are:—


(2) Creamy red with a strong suggestion of an orange element in the ink (Glasgow 1.4.1857).

(3) A somewhat paler shade of (2)—Liverpool 18.3.1857.

The same sequence in regard to the discontinuance of blueing can be traced in the red shades of early 1857 and to some extent in the brown shades. It seems to be more convenient to deal with the brown shades first. Many of the early brown shades already described, both on normally blued paper and on heavily blued
paper, were still used on letters of early 1857. In addition, there were other brown stamps on very slightly blued paper. These show hardly any red element, but all give the impression of incorporating a little yellow in the ink. The chief varieties are:—

2. Soft brown.
4. Very pale brown (Limerick Pl. 40).

Collectors should also look for the following interesting varieties:—

1. Pale red-brown on yellowed paper with a slightly blue tinge in the margins.
2. Fiery reddish brown on white paper.

There were also lovely but very scarce chestnut-brown hues, the chief of which are:—

1. Fiery yellowish chestnut on slightly blued paper (London Pl. 46).
2. Deep rich chestnut-brown.
4. Rather paler chestnut-brown.

The last three show just a small amount of marginal bluing.
Fawn in a rich medium shade occurs on white paper with barely a trace of red visible in the ink (Stirling 28.4.1857).

The early red shades on blued or heavily blued paper still continued to be used in the early months of 1857, but there were also new varieties which show the same progress, as in other colours, towards white paper. The main shades are given below:

A. (1) Soft pale red, with a suspicion of orange in the ink, on blued paper (Chelmsford 12.5.1857).
2. Soft mellow red with very faint blueing on the back.
3. Palish lawn-red very slightly tinged with blue (Chelmsford 13.2.1857).
4. Red with margins slightly tinged in blue (Hamilton 23.5.1857).
5. Deep red with the back slightly blued (Bedford 2.4.1857).

B. (1) Pale red on yellowish paper (Pls. 27, 36, 37, 38, 42 and 44).
3. Medium red on slightly yellowed paper with a trace of blueing in the margins (Dundee 12.5.1857).
4. Standard red—front suffused yellow and with a slightly yellowed back.
5. Relatively bright red on yellowish paper. There are a number of gradations of this and details are given later.
6. Relatively bright rich red suffused yellowed and with a yellowed back.
(7) Dull red suffused orange. There are gradations of this, including one with a suspicion of brown in the ink (Pl. 34 Ballina 28.3.1857, Pl. 47 Inniskillen 1.4.1857 Liverpool, and Paisley).

(8) Full red on yellow toned paper (Pl. 44 London 1.5.1857; Pl. 31 London 12.5.1857).

(9) Deep red with a tinge of orange in the ink on yellowish paper (Pls. 27, 34, 48—London 22.4.1857, 4.4.1857, and 9.4.1857).

C.

(1) Pale soft red tinged with orange on white paper (Pl. 38—Oswestry 6.4.1857 and Pl. 34—Bristol 30.4.1857).

(2) Deep red on white (March 1857).

(3) A shade on white paper which is most difficult to describe but which is matched by the colour of certain weathered sandstone and seems best described by that term.

Collectors who endeavour to show the complete range of the shades given in groups A, B and C above will find the task most difficult, as many of the printings must have been small experimental ones, and the stamps are now extremely scarce.

There are certain red shades not previously mentioned which show a slight rose influence as well as special early 1857 shades of rose and rose-red. The main varieties are:

(1) Brilliant red with a tinge of rose on yellowed paper (London and Bradford, Yorks. 27.5.1857).

(2) Medium red with a tinge of rose on white paper (London—Plates 31 and 36).

(3) Deep red slightly tinged with deep rose on white paper (7.4.1857).

(4) Red with a "blush rose" influence on slightly yellowed paper (Liverpool 29.4.1857 and Pl. 42 Dublin 3.6.57).

(5) Strong brown-rose with "greenish back" as a result of the fusing of yellowing and blueing.

(6) Strong rose with patches of yellow and blue on the back.

(7) Salmon rose on yellowed paper with some blueing towards the edges (Athlone 9.2.1857).

(8) Pale rose with the margins and probably the back yellowed (Liverpool 27.4.1857).

(9) Pale rose with very slight blueing on the back, or yellowish back with tinges of blue at the edges.

(10) Rich rose on deeply yellowed paper but with blued margins and blue head on the back.

(11) Very vivid rose with yellowed back (Pl. 49).

Many of these interesting shades are extremely rare.

These early Transitional pale rose stamps were quickly followed by a few soft and relatively bright rose stamps, sometimes on yellowed paper but in the main on white paper.

The relatively bright red stamps in their various gradations of shades on yellowed paper were widely used for a long period.
The more usual plates seem to have been Pls. 27, 34, 36, 37, 38, 42, 43 and 45. The list below gives details of a number of typical specimens:

1. Stourbridge—2.4.1857.
2. Llandillo—8.4.1857.
5. Sheffield—23.4.1857.
6. Dorchester—2.5.1857 and 17.5.1857.

The first item on the list shows that the printers must have arrived at these relatively bright red shades on yellowed paper in March 1857. As already mentioned, by March 1857 they succeeded also in producing stamps in deep red on white paper. March saw likewise rich rose-rods and red-rose shades come fully into use. Early ones sometimes show a tinge of blueing mainly on the margins, but 95% of these stamps were on white paper on paper faintly tinged with pale yellowing. These Transitionals are easily distinguished from the common deep rose-rods of late 1857 printings, if the collector possesses colour sense.

The deep red rose stamps on white or slightly yellowed paper came from a number of plates of which I have so far been able to recognise Plates 27, 31, 34, 35, 36, 37, 42, 43, 44, 46 and 48, and were in general use as can be seen from the list below of typical specimens:

1. London 23.3.1857.
4. Derby 27.3.1857.
5. Dublin 30.3.1857.
7. Liverpool 3.4.1857.

Another rich red-rose shade of the same period on similar paper is best described as glowing red rose. The ink seems to have been rose and red in equal proportions. Some typical specimens are described below:

1. Bristol 25.3.1857.
4. Leamington 8.5.1857.
There was also an outstanding vivid rose on white paper which is rare.

In arriving at these rich and deep colours of March 1857, small experimental printings were made probably in February, that gave rise to varieties differing from any so far described. Thus there is:—

(1) A deep rose-red on buff paper (Manchester 14.3.1857).

(2) A most brilliant rose-red on yellowed paper (York 3.4.57).

Both of these are very rare.

The March deep and rich red and red-rose shades were due, not only to the wish of the authorities to get rid of the blueing, but also to their desire to obtain a standard red shade for the 1d. stamp. It would seem that those responsible approached the problems from two ends and those of maximum polarity, March witnessing the general use of the deepest rose-reds. These tended to become steadily paler. On the other hand, stamps also appeared in March 1857 in the palest of rose shades. These are often quite anaemic in hue and give the impression of coming from worn plates, although some are from plates, such as Plates 27 and 34, which printed later fine impressions for a number of years after 1857. They can be found on slightly blued paper or on paper slightly tinged with yellow as well as on white paper. These very pale shades tended to gain steadily in depth. Just as the authorities probably decided that the orange shades were too far from the standard colour they aimed at, they may have discovered that the rich red and rose red inks were too costly for general use. Thus, the amount of red may have been, therefore, reduced. The anaemic shades, on the other hand were also found unsuitable, the reduction in the red having been carried too far. An increase in depth of colour consequently followed in their case. Thus March 1857, the period of the rich, deep and glowing shades was followed by one in which there were contemporary movements of diminuendo and crescendo in the shades. The two movements joined forces in a common shade in early July 1857 and developed into the standard rose red later in the year.

In some stamps of late June and of July 1857 the beginner may have difficulty on occasion in discriminating as to the attribution, since the stamps may have been purchased some considerable time before their use. Also it must be recollected that there had been the short early 1857 period in which the pale rose shade had appeared with slight blue, or yellow and blue, discolouration, but in relatively brilliant condition the latter are great varieties.

Some details must be given of the rose red shades that followed the deep rich March shades:—
A. Rose-red with some variation in hue, all with less of the deep relatively bright or glowing red of March 1857. Some of the plates used were Plates 27, 31, 34, 36, 39, 41, 43, 45 and 48.

(1) Birmingham 3.4.1857.
(2) Manchester 4.4.1857.
(3) Norwich 5.4.1857.
(4) Rochdale and Dorchester 11.4.1857.
(5) Dublin 15.4.1857.
(6) London and Gateshead 20.4.1857.
(7) Bath 30.4.1857.
(8) Plymouth 3.5.1857.

B. Pale shades of the foregoing with the rose dominating the red element and exhibiting the diminuendo movement. Some specimens have a rose-pink effect; others give a dry-printed impression.

(1) Leeds 12.4.1857.
(2) Haverfordwest 18.4.1857.
(3) Manchester 18.4.1857 (Plate 37).
(4) Leamington 21.4.1857.
(5) Dublin 29.4.1857.
(6) Leamington 13.5.1857.

C. Very pale rose-red, quite anaemic in hue. The normal period of use was March and April 1857. Besides appearing on faintly blued and faintly yellowed paper, specimens occur on greyish and on white paper. Their use was widespread. As explained earlier, these very pale shades deepened until they linked in July 1857 with the shades that, in a diminuendo movement, developed from Group A.

The history of the 1d. Large Crown Perf. 14 stamps had now been taken as far as the advent of the shade on white paper which was to deepen into the standard rose red of late 1857. As the account of the Transitional shades in this history has had, unavoidably to be lengthy in order to give full details, it is hoped that readers will pardon the repetition involved in a final summary, since these stamps cannot be placed in an album in logical order unless the outline of their history is clearly understood. The stages may be summarised thus:

(1) Early experiments, or perhaps only a series of accidental occurrences in the last quarter of 1856 which brought about the appearance of 1d. stamps with no blue discolouration of the paper.

(2) Experiments especially with yellow ink that produced new shades such as orange-brown, orange-red, etc., at first on blue paper.

(3) Numerous experiments with the old and new shades that gradually drove out the blueing and replaced it with
yellowing. In regard to the great variety of shades, the suffusing, and the colouring of the paper front and back that came about in 1857, it must be remembered that much of the experimental colour work at the printers must have been done in poor light and have been carried out far less scientifically than would be the case nowadays. Doubtless, therefore, many results were due to adventitious handicaps*. It should be noted, too, that the brown-rose shade is known with considerable yellowing on the back as early as November 1856. This, like the September and October 1856 appearance of white paper may have been accidental or possibly the result of some early experiment.

(4) The attainment of the new shades on white paper or on paper slightly tinged with yellow. The abandonment of the use of prussiate of potash in the printing ink is said to have played its part in this.

(5) By that time the search for a standard red shade had become more prominent, and glowing, relatively bright and deep shades on white or very slightly yellowed paper appeared in March 1857.

(6) These lovely March shades did not satisfy the authorities nor did the contemporary anaemic pale rose varieties.

(7) Processes of diminuendo and crescendo eventually merged into a medium rose-red on white paper in July 1857 that deepened later in the year into standard rose red.

The beginner may at first mistake some of the paler shades of the early 1860s for Transitional 1857 shades, but a study of dated pieces and engravings will soon permit him or her to discriminate unless lacking in any real colour-sense. It is also helpful to remember that, except for some specimens of the late shades, the Transitional stamps bear the earlier varieties of Alphabet III check letters, i.e., the tall E, the large H, and the short L. The Gothic K from Plates 27 and 31 is also found. Since the large

*NOTE. It may be well to mention here an incident that Mrs. Eleanor C. Smith records in her *Sic Rowland Hill: the story of a great reform* (tell by his daughter, published in 1907. She states: "About midway in the 'fifties a serious fire broke out on Messrs. Perkins and Co.'s premises, and much valuable material was destroyed. Investigations of the salvage showed that barely two days' supply of stamps remained in stock, and some anxiety was felt lest these should be exhausted before new ones could be produced, as the temporary return to preparation by coin of the realm had by this time been found unsound. But with characteristic zeal, the firm at once recommenced work and only a few people were ever aware how perilously near to deadlock the modern postal practice had come. It was after this fire that the crimson hue of the penny adhesive was altered to a sort of ultramarine. The change of colour, one of several such changes exhibited by the old stamp, is duly recorded by Messrs. Stanley Gibbons and Co.'s catalogue, though the probably long-forgotten accident is not mentioned."
Ms ended with the stamps lettered MA to M1 of Plate 37, they are not much of a guide, but the larger-looped P continued into part of the P row of Plate 46 so that Transitional shades have that type more frequently than the smaller-looped P of subsequent plates. There were, however, some long-lived early plates, such as Plates 27, 34 and 36 that were employed from 1856 into the early 1860s, and stamps from them occur in the pale Transitional shades and in the pale shades of the early 1860s. A look-out must also be kept for such freaks as Mr. Wheeler’s specimen of Plate 57 used on 11th October, 1857, at Pennycuik in a red shade indistinguishable from that of some Transitional stamps. This must have belonged to some small printing in that colour.

Another matter that must be mentioned is that ordinary country folk and the poor classes in towns did not, as a general rule, in the 1850’s write many letters, and a few stamps purchased on a visit to a post office might suffice for a month, or even several months in some cases. This seems, from a study of covers, to be noticeably the case in regard to small Scottish and Irish rural communities. Collectors must, therefore, be prepared to find cases of shades in use well after the dates of typical specimens given in this article and to meet with examples comparable even to that of the anaemic pale Transitional rose used at Bury St. Edmunds on 19th July, 1857, when the normal period of use was March and April of that year.

In conclusion, I should like to emphasise that well-chosen fine copies of the stamps covering the whole Transitional period can provide a display difficult to equal in a single value of any issue of this or any other country.

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VI. Additional Notes on Late 1857 Shades.

With the Spring of 1857 came a wonderful series of shades on blued paper. These beautiful shades are in the main brilliant in hue, the stamps being sharp impressions from excellent plates. The colours were often further enhanced by blue duplex or double cancellations, varied on occasion by violet or green, that emanated from Edinburgh and to a smaller extent from Glasgow. Some of these new shades were used at English or other Scottish offices, generally with black postmarks.

These emissions really overlap the true Transitionals in March 1857 but Edinburgh cancellations can be found of November 1857, many months subsequent to the date of the Transitional group on the finest of all the printings referred to in the preceding paragraph. Anyone seeing "the newcomers" casually would place them as pre-transitional in date. They are in every sense outstandingly fine, and one leans to the opinion that small and experimental printings of trial hues were made. The sheets of these were on receipt placed possibly at the base of a stack in the magazine of a few Head Offices, or at least those of Edinburgh and Glasgow, and subsequently covered by piles of ordinary stocks. There they remained before coming into use until stocks were depleted and they were at last happened upon. Somewhat the same may have occurred in London, where a number of sheets of the early shades seem to have been sent eventually to certain English offices.

A word is necessary in regard to the coloured postmarks mentioned above which so fortunately synchronised with the sale of these lovely stamps. In the main, the stamps bear the postmarks of Edinburgh, an office noted for the cleanliness and sharpness of its obliterations. In the vast majority of cases the colour chosen for these postmarks was blue—but blue overlying reds, deep rose-reds or orange-reds may give a violet effect. The specimens used in these notes are nearly all very fine specimens in what was described earlier as "mint used" condition, and the papers on which they appear give the main part of the postmarks as being blue. Loose specimens, on the other hand, frequently appear to be cancelled in violet when bereft of the evidence which the papers on which they once stood would have afforded.
At Glasgow, coloured "Mary Smith" cancellations sometimes occur on these stamps as well as the more usual ones in black. Elsewhere in Scotland, the offices which received small quantities of these shades, either among their normal supplies or as emergency rations, very seldom enhanced them with postmarks in colour.

Among the shades used we find degrees of red shades, all rich and many showing an orange influence more or less permeating the field of the stamps. Although the backs are generally white to creamy, some rich examples exhibit, however, a slight tinge of blueing.

There are also red-browns, some of the darkish examples having the brown element dominating the red. These red-browns are usually blued. The late Mr. G. O. Wheeler had also another outstanding example on well blued paper showing a deep rose influence and bearing an Edinburgh "Dotted Circle" cancellation in green.

Other shades characteristic of the group are rich glowing chestnut specimens on white paper and mellow yellow-browns with a slight variation in the depth of the yellow influence.

As stated above the reds in the series are always brilliant, as reds go, and the rose-reds include variations of a distinctive brilliancy and deep rose stamps suggestive of claret hybridization.

In order to make the foregoing description clearer, details of typical specimens are given in the lists below:

**A. Edinburgh on Blued Paper.**

(1) Brilliant rose with a tinge of claret (11.4.1857).
(2) "Claret" rose with slight variations (Plates 33 and 44 recognised, one example with violet-blue cancellation being dated 8.5.1857).
(3) Medium rose-red-green cancellation (18.5.1857).
(4) Soft mellow brown--"violet" cancellation.
(5) Rather harder shade of brown—coloured "Dotted Circle" cancellation in violet-blue.
(6) Very rich dark brown—dark green "Dotted Circle" cancellation (10.7.1857).
(7) Red-brown—fine impression in a new minor variation of shade (27.5.1847).
(8) Bright red brown, deeper than the usual shade, with blue cancellations (16.5.1857 and 19.6.1857).
(9) Full medium red-brown on very deeply blued paper—cancelled in blue (26.5.1857).
(10) Deep red-brown—cancelled in green. Also slightly deeper shade with blue cancellation (10.7.1857).

11
(12) Chestnut-brown with variations in depth of the shade, one having a blue cancellation of 25.5.1857.
(13) Brownish orange—blue cancellation (? 7.1857).
(14) Orange-brown on deeply blued paper with blue cancellation.
(15) Orange-brown, back of the stamp with patches of blue and yellow—blue cancellation.
(16) Bright reddish orange—violet-blue cancellation (4.6.1857).

B. Edinburgh on Yellowed or White Paper.

(1) Deep red-rose on yellowed paper.
(2) "Claret" rose on white paper with violet-blue cancellation.
(3) Brilliant deep rose on yellowish paper with blue cancellation (19.7.1857).
(4) Brilliant red on slightly yellowish paper with blue cancellation (19.7.1857).
(5) Red on white paper (24.7.1857).
(6) Bright red on slightly yellowed paper with dark blue cancellation.
(7) Brilliant red-chestnut on yellowish paper.
(8) Brilliant red-chestnut on white paper with violet-blue cancellation.

C. Glasgow. Mainly with "Mary Smith" Duplex Cancellations.

(1) Red-brown on blued paper—fine impressions with minor variations, one used even as late as 13.11.1857.
(2) Rich red-brown suffused orange (12.6.1857).
(3) Soft mellow brown on well blued paper with fine "Ivory Head."
(4) Hard brown on blued paper (7.7.1857).
(5) Rich deep brown on blued paper with blue cancellation (4.7.1857).
(6) Fiery dark red-brown white on the surface but heavily blued at the back with "Ivory Head."
(7) Vivid deep brown slightly tinged with yellow on slightly yellowed paper (10.6.1857).
(8) Very bright red-brown on yellowed paper.
(9) Glowing chestnut-brown on blued paper (7.11.1857).
(10) Misty red-brown suffused yellow on slightly blued paper.
(11) Yellow-brown on blued paper.
(12) Glowing orange-red (4.4.1857).

D. Late Shades from Other Offices.

(1) Brown on blued paper with no visible red and more of a yellowish impression than in the earlier 1857 shades (Stirling 4.7.1857).
(2) Brilliant rich brown on blued paper with no visible red element (Banff. 17.8.57).

(3) Rich maroon brown (The ML. Re-entry, Leith 2.6.57). Other copies include a specimen of Pl. 46 with part of a roller cancellation (?) from Edinburgh) and another with part of a numbered English provincial cancellation.

(4) Vivid brown-red, suffused in a pale shade of the same colour on blued paper with green 1844 cancellation (Moffat 5.6.1857).

(5) Brilliant red-brown, head suffused with the same colour, but " 'Postage,' " the value, and the rest of the front and back blued) Hurst Green 11.6.1857. There was an earlier and somewhat paler shade with similar characteristics (Leamington 30.3.1857).

(6) Brilliant standard red-brown of medium tone on blued paper (Dublin 23.8.1857).

(7) Brilliant dark red-brown on heavily blued paper (Perth 3.11.1857).

(8) Faint dull rose-brown from a worn plate on heavily blued paper (Cambridge 22.11.1857).

(9) Very pale brown-rose from a worn plate (Haverfordwest 9.6.1857). I have seen a somewhat similar shade with just a suspicion of red in the ink (Ayr 6.10.1857).


(11) Yellow-brown kindred hues—on blue paper (Bath 20.4.1857, and Sterling 4.7.1857).

Collectors who succeed in finding a representative selection in fine condition of the stamps described in the above lists will have album pages graced by stamps of wonderful beauty. Finally to show clearly that these lovely shades were in contemporary use with the Transitional and even with the standard rose-red stamps on white paper, collectors should look out for pieces or entires with contrasting pairs of stamps, such as those in the three examples described below:

(1) Deep red brown, leaning towards plum, from Pl. 42, on blued paper, used at Shrewsbury on 1.7.1857 with a brilliant Transitional red stamp from Pl. 38.

(2) Medium yellowish-brown with the margins tinged blue, used at Sterling on 7.8.1857 with a 1d. pale rose on white paper.

(3) Vivid deep rose-red on blued paper from Pl. 27 used at Wolverhampton on 27.8.1857 with a 1d. pale rose on white paper from Pl. 26.

In this section and in the two preceeding sections of this series I received most valuable assistance from the late Mr. G. O. Wheeler who most kindly allowed me to see and compare the stamps of his wonderful range of Alphabet III shades.
The Stamps of Great Britain

The 1d. Large Crown Perf. 14

By Capt. F. C. HOLLAND

VII. The Later Rose-Red Shades of the 1d. Large, Crown Perf. 14
Alphabet III on White Paper.

As stated in article V of this series, by July 1857 the rose-red shade was reached which was to deepen into the standard rose-red late in the same year. Stanley Gibbons’ Catalogue Part I allotss two numbers (S.G. 40 and 41) to the subsequent shades of the 1d. stamp, these being called rose-red and deep rose-red respectively. In reality, there is a range of shades, allied to the catalogue descriptions but varying in depth and brightness.

Among the late 1857 and early 1858 stamps are deep ones on which the whiteness of the Queen’s head is very apparent, this being caused by the use of worn plates. Such stamps are scarce and are usually from Plates 33, 35 and 45 which had a short, active life after the Transitional Period.

During 1858 and much of 1859 stamps in the deep standard rose-red shade with variations in brightness and depth continued to be used. One seems to find particularly fine specimens from Plates 36, 42, 43, 47 and 48. There are also occasionally very deep shades in this period, the duller of which at first sight make one think the stamps have been slightly oxidised by exposure to the air, though this is not so.

Late in 1859, while plenty of the deep rose-red stamps were still in use, paler shades also appeared and in 1860 and 1861 became common, though they never ousted the deeper colours. Later still, in 1862, many sheets were printed in dull flattish tones. These often give one the impression that too many sheets were obtained from the plate before re-inking was carried out. Among the plates used for these late printings was the interesting Reserve Plate 17 which was pressed into service in 1862 during the wait for the plates of the “Plate Number Series.” The stamps from Reserve Plate 17 have usually a typical dull “flat” appearance, and bright deep shades from it are seldom found.

As explained in an earlier article, a comparison of dated copies will show the beginner that these pale shades of the early 1860’s differ from those of the Transitional Period.

In addition to the rose-red shade varieties there are pale and medium stamps in which the rose element is more prominent. On the other hand there are printings with an additional amount of red. Mention has already been made of Mr. G. Owen Wheeler’s red specimen of October 1857, but among his later dated copies
were stamps in a rich, deep, almost carmine, rose (Warwick 23.1.60 and London District Head Office 8.2.60) and a colour best described as practically "crushed strawberry" (Belfast 10.10.59).

Collectors will find it interesting to get together a range of the rose-red shades and to look out for stamps tending more to rose or red. Such a collection becomes more interesting still if confined to some long-lived plate, such as Plate 27, 36, 39, 43 or 47.


Reserve Plates 15 and 16, like Reserve Plate 17, were put to press in 1862. They were the only plates with Alphabet II check letters used for the rose-red printings on white paper. Many specimens are in the pale to medium shades of rose-red, but brighter, as well as deeper, varieties do exist. It is well worth trying to obtain a small range of shades from these plates. If only lightly cancelled well-centred copies are chosen, the task will not be too easy.

Plates 50 and 51 with their experimental hand-engraved Alphabet IV check letters were put to press in 1861. Specimens, therefore, can be found in bright and deep shades of rose-red, as well as in the paler later shades. A range of shades similar to that suggested for the stamps of Reserve Plates 15 and 16 should be sought. A look-out should also be kept for examples in a bright shade with the rose element dominating. Stamps in this shade stand out at once from the normal varieties, but are seldom met with.

In concluding this series of articles on the 1d. L.C. 14 stamps, I hope that all readers possessing varieties not mentioned will send details. Any additional information will be welcome, for there are few references in philatelic literature to the extraordinary range and beauty of the 1d. L.C. 14 stamps.

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